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ABSTRACT

This booklet is about training extension workers, adult educators, and theater artists for a program called Theatre-for-Development. It is designed for those interested in using, and training others to use theater as a tool for community education and mobilization. The contents primarily are based on the author's experience of training extension workers in Swaziland. Emphasis on training involves getting participants directly involved using relevant skills and ideas in a community situation during a workshop. This booklet describes methods for trainers to adopt in particular situations. Six primary steps in training that are listed and described in detail are: setting-the-scene; information gathering; data analysis; story creation and improvisation; performance and discussion; and follow-up. Illustrated examples are provided throughout the book. Contains 12 references. (JAG)

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THEATRE-FOR-DEVELOPMENT

A GUIDE TO TRAINING

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CENTER FOR INTERNATIONAL EDUCATION

THEATRE for DEVELOPMENT
A Guide to Training

by

Martin L. Byram

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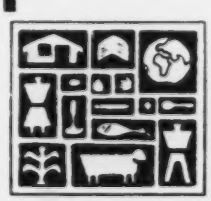
Daniel C. Aryeequaye



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SIYABONGA

FIRST OF ALL THANKS TO....

All those who in one way or another have contributed to the ideas outlined in this booklet. The development and refinement of the theatre-for-development process has over the years been a collective effort. Whilst it is not possible to mention all they include **Stephen Chifunyise** (Zimbabwe), **Dickson Mwansa** and **Mapopa Mtonga** (Zambia), **David Kerr** (Malawi). **Eberhard Chambulikazi** and **Penina Mlama** (Tanzania), **Michael Etherton, Salihu Bappa,** and **Brian Crow** (Nigeria), **Jeppe Kelepile** (Botswana), and last, but by no means least, **Ross Kidd** (Canada). Ross's knowledge of, and contribution to theatre-for-development has been outstanding.

Two publications have been particularly helpful. They are:

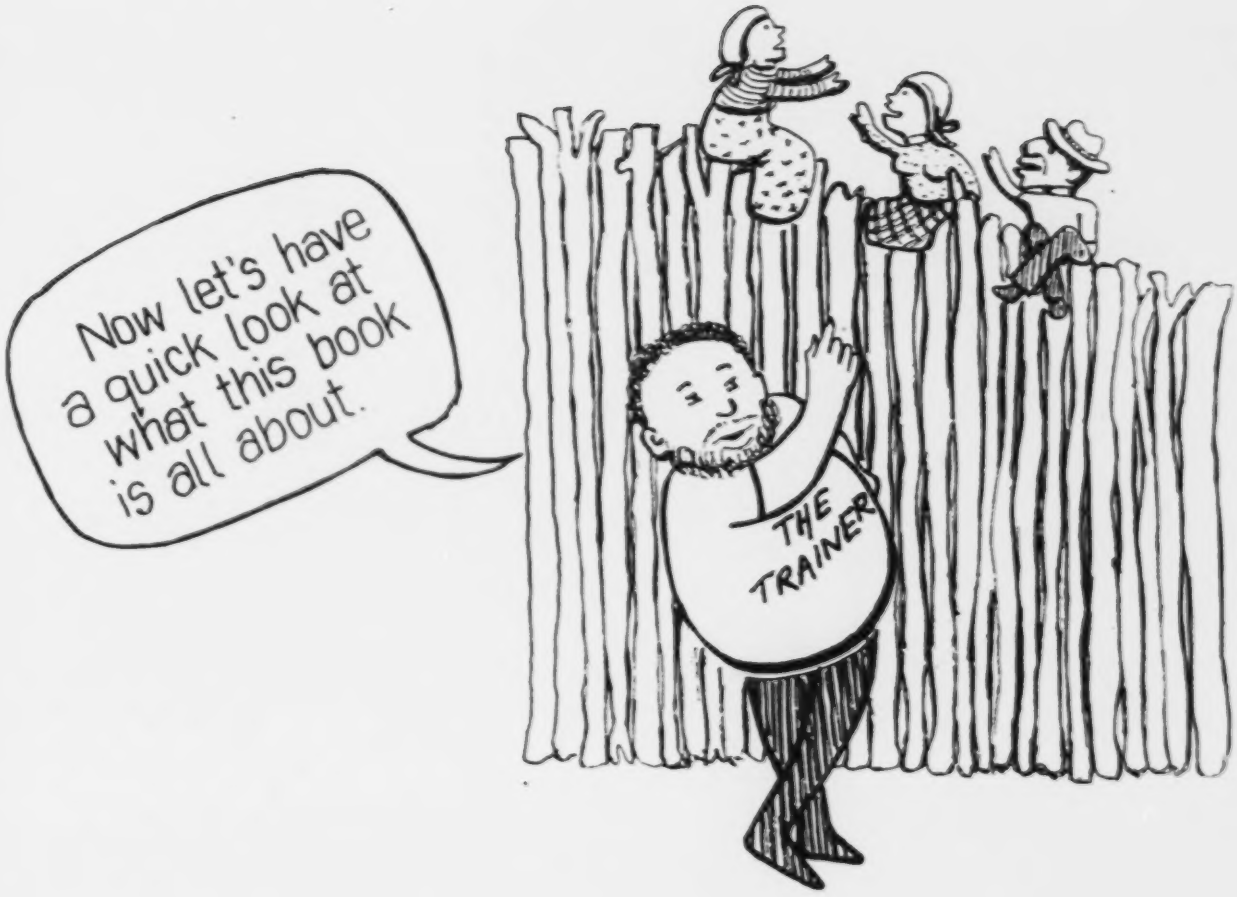
"Handbook for Popular Theatre Workers in Africa" (mimeograph) by Michael Etherton and Salihu Bappa, Zaria, Nigeria, 1983; and

"Laedza Batanani. Organizing Popular Theatre. The Laedza Batanani Experience 1974 - 1977", by Ross Kidd, Martin Byram, and Petra Rohr-Rouendaal.

Particular thanks should go to Petra Rohr-Rouendaal. We have borrowed from her illustrations in the "Laedza Batanani" handbook and her artistic work in general has been a source of inspiration for this booklet.

Thanks also go to **Ross Kidd,** of the International Popular Theatre Alliance, for his extensive comments on the drafts of this booklet; to **Ben Kingsley,** Director Swaziland National Library Services, and **Wendy Preston,** in the English Department, University of Swaziland for their editorial comments; and to **Grace Ginindza** for her patience and her typing.

To them all a big **SIYABONGA.**


Now let's have a quick look at what this book is all about.
THE TRAINER

This booklet is about training extension workers, adult educators, and theatre artists in theatre-for-development. It is designed for those interested in using, and training others to use, theatre as a tool for community education and mobilisation.

The contents are primarily based on our experience of training extension workers in Swaziland. We have organised four training workshops in theatre-for-development. The first was in 1981 when we had a national workshop for agricultural, health, and education community - level extension workers. The success of this workshop provided the stimulus for a number theatre-based development projects, and for three further training workshops; two at a district level and one specifically for School Health Teams.

The same training strategy has been used in all of these workshops. They have all been very practical. The emphasis has been on training by getting the participants directly involved in using the relevant skills and ideas in a community situation during the workshop. It is this practical, operational approach that is described in this booklet.

The experience in Swaziland, however, must be set in the broader experience with theatre-for-development in Africa. During the last decade there has been considerable use of theatre in development activities. Theatre-based projects and training workshops have taken place in Botswana, Cameroun, Ghana, Kenya, Lesotho, Malawi, Nigeria, Sierra Leone, Tanzania, Zambia, and Zimbabwe. Amongst these, and other countries, there has been an exchange of ideas and experience, and the training process described in this booklet is very much a product of that sharing.

The intention here is not to lay-down a training methodology that must be followed. Rather it is a description of a detailed training process that used or adopted to meet the needs of a particular situation. Indeed you will see from the examples given that there are variations on the process that is described.

THEATRE-FOR-DEVELOPMENT

Just imagine for a moment that you are at the Kgotla. Everyone is attentive. Young and old are closely watching what is taking place. A villager is accused of stealing cattle. The court case is reaching its climax, and there is little doubt amongst all present that the accused is guilty. Suddenly he turns, dashes through the crowd, and sprints away from the Kgotla. In an instant the crowd give chase to try and stop the accused from escaping.

Fortunately what happened at the Kgotla (the village meeting place) was not a real court case, although this particular event did occur in a village in northern Botswana. What the villagers had been watching was a dramatisation of a cattle theft case. The person whom they had given chase to was a local, well-known agricultural extension worker. Cattle theft is a sensitive matter in the area and the dramatisation had caught the imagination of the villagers to the point where it merged with the reality of their actual experiences.

It is this impact that theatre can have that has also caught the imagination of development workers and theatre artists in many parts of the world. The potential of theatre as a tool of communication and community mobilisation has become increasingly significant in the field of social development. It has been seen as a medium that can be particularly useful to both serve and empower oppressed and marginal groups and communities.

Theatre, of course, is rooted in the oral traditions of the oppressed, and it is this that helps to make it such a powerful medium in terms of their own self-realisation and development.

In Africa, in the past decade there has been a variety of experiments in using theatre for social development purposes. Generally referred to as 'theatre-for-development' or 'popular theatre', these experiments have been influenced by the writings and works of Latin Americans Paulo Freire and Augusto Boal. Freire's concept of conscientisation has been particularly significant in encouraging a theatre-for- development approach that places emphasis on understanding problems from the perspective of those directly affected by the problem. An overiding concern has been to find ways of getting people to look at problems in terms of the social structure within which they live.

Similarly Augusto Boal's work has been influencial in forcing development workers to find ways of putting the medium into the hands of the people. Instead of creating and performing plays for the people about the people, there has been deliberate attempt to find ways of involving communities in creating and acting out plays about their own situation. In this respect the medium of theatre is demystified and it becomes a tool that the people themselves can use and control.

One of the earlier theatre-for-development experiments in Africa started in Botswana, in 1974. Adult educators and government extension officers working in a group of villagers in northern Botswana organized a community education campaign, call Laedza Batanani ("The sun is already up - Let us come together and work"). This became an annual campaign that has involved performances and discussion on community problems. The campaigns were significant in that they emphasised researching specific problems of the target communities before the plays were devised, and the encouragement of community participation in both the creation and peformance of the plays. To try and achieve this participation the importance of theatre skills was de-emphasised, so helping to overcome any inhibitions that community members might have about acting. What emerged was a kind of 'rough' theatre that drew upon people's own natural ability for acting and improvisation. At the same time little emphasis was given to such things as costumes and props. These were only used where necessary and then it was a question of finding the items needed in the locality rather than making something special.

The Botswana experience helped to provide the stimulus for theatre artists, and development workers to re-assess some of their work. An earlier approach amongst those theatre artists concerned with social development had been to take ready-made plays to the people, touring the productions from one village to the next. In Zambia, for example, there had been some innovative work in the sixties by people at the university. Initially their approach had been similar to that taken with Laedza Batanani, but the Chikwakwa Theatre, as it was known, shifted towards a strategy of taking ready-made plays to the communities. With the exchange of ideas and personnel with Botswana and other countries such as Nigeria and Tanzania, there has been in recent years a move back towards more participatory theatre-for-development.

However, a careful appraisal of these kind of theatre-for-development activities has shown that whilst they have postulated a Freirian-type participatory approach this has not always been the case. In retrospect it is possible to see that the participatory nature of Laedza Batanani, for example, has been limited in so far as:

people's participation in the key stages of analysis and improvisation has been restricted.

people have been put into a relatively passive role of responding to outsiders' messages and their analysis, rather than doing their own critical thinking.

the plays have tended to prescribe new skills, attitudes and practices to be adopted by the villagers, rather than raising for discussion the socio-political constraints faced by the villagers.

These limitations are in part a reflection of development workers own stereotype thinking, and their own lack of critical analysis. Complex problems tend to be reduced to villager's ignorance and apathy. It is also a reflection of an overiding concern of the organisers and actors to finalize a play for performances.

There has been conscious effort has been made to overcome some of these limitations in Nigeria Kenya and Tanzania. The experience in Nigeria highlights the importance of a thorough social, political, and economic analysis. Consider the following play from Lasanawa village in Kaduna state. The play shows the failure of a cooperative amongst farmers in a fictional village, although the drama closely resembled the situation in the village of Lasanawa:

At one point in the play a trader, whose lucrative swindling in fertilizer distribution has been disrupted by the pleasant's co-op, attempts to bribe one of the older farmers in the co-op to subvert it. The trader sows seeds of mistrust in the farmer's mind about the co-op's only literate member and its secretary. 'How do you know what he's writing down?' the trader insinuates. Vote him out of office and the farmer can have a bag of fertilizer free.

The 50-strong audience were profoundly moved. Some remonstrated with the actor playing the farmer. 'Don't accept,' they told him: 'this is what always happens.' The trader raised his offer: a supply of fertilizer. 'Don't accept,' the audience chorused. A higher offer; and then the final offer: a Vespa scooter! 'I'd accept,' said one of the (real) farmers in the audience, adding defiantly: 'The Co-op's going to fail anyway.' The other farmers turned on him and a detailed discussion tool place, with the actors coming out of role and seriously urging the farmers to remain united.

We had rehearsed what might happend if they didn't, and we resumed the fiction, showing the return to exploitation and a resigned stoicism. The (real) farmers and pastoralists refused to accept this defeatism at the end of the performance."

The events and the discussion in Lasanawa village helps to highlight the importance of developing an in-depth analysis. The oppressed know that they are oppressed. It is helping them to see beyond the superficial reasons for their situation, to understand the broader forces at work, and to see the contradictions that they encounter in their daily lives that is important. Theatre, as we have seen, can help to illustrate those contradictions, and provide the basis for constructive dialogue, leading to action and social change.

The initiative for much of the popular theatre work in Africa has come from the universities, With the growing interest in this approach there has been concern to spread its use beyond these narrow confines and make it a development tool that is more readily available to theatre artists and development workers in general. However, the pedagogy of theatre-for-development emphasises participation, dialogue and an understanding of the class forces, and putting this pedagogy into practice is not easy. This is particularly true when one is dealing with government extension workers. Extension workers are generally trained to deliver messages; they are trained to put across information rather than to 'dialogue' with peasants and analyse the structural causes of the problems affecting them. Often very little of their training addresses the issue of people's paticipation. In short, much of the pedagogy - and indeed theatre-for-development itself - is alien to their experience.

To try and overcome some of these constraints and limitations training workshops on theatre-for-development have been organised for theatre artists and development workers. The first training workshop was organised in Botswana in 1978. Building on the experience of the community education campaigns a 'operational' training technique was developed. Workshop participants were immersed in learning and applying both ideas and skills of theatre-for-development by working with communities during the workshop. Since then a series of workshops have been held in other countries. With each successive workshop the training techniques have been refined and improved. In the following pages the theatre-for-development training process is described. Whilst drawing largely on the recent experience in Swaziland, where because of the political situation training has been couched in a more conventional community development perspective, where appropriate examples have been drawn from more progressive training situations.

Father, I am hungry
I think it is time for us to change our way of life.
With the dialogue in our own language everything said is so meaningful
This method is very useful and clear

6

THE TRAINING PROCESS

The training strategy employed in workshops on theatre-for-development is essentially a practical one. The participants spend most of the time working with a community and using theatre skills to help the people identify and deal with some of the development issues confronting them. In this 'operational' situation participants are engaged in a process of identifying, analysing and discussing the problems of a particular community. Theatre is used as a 'mirror' to first reflect and then deepen people's understanding of the issues.

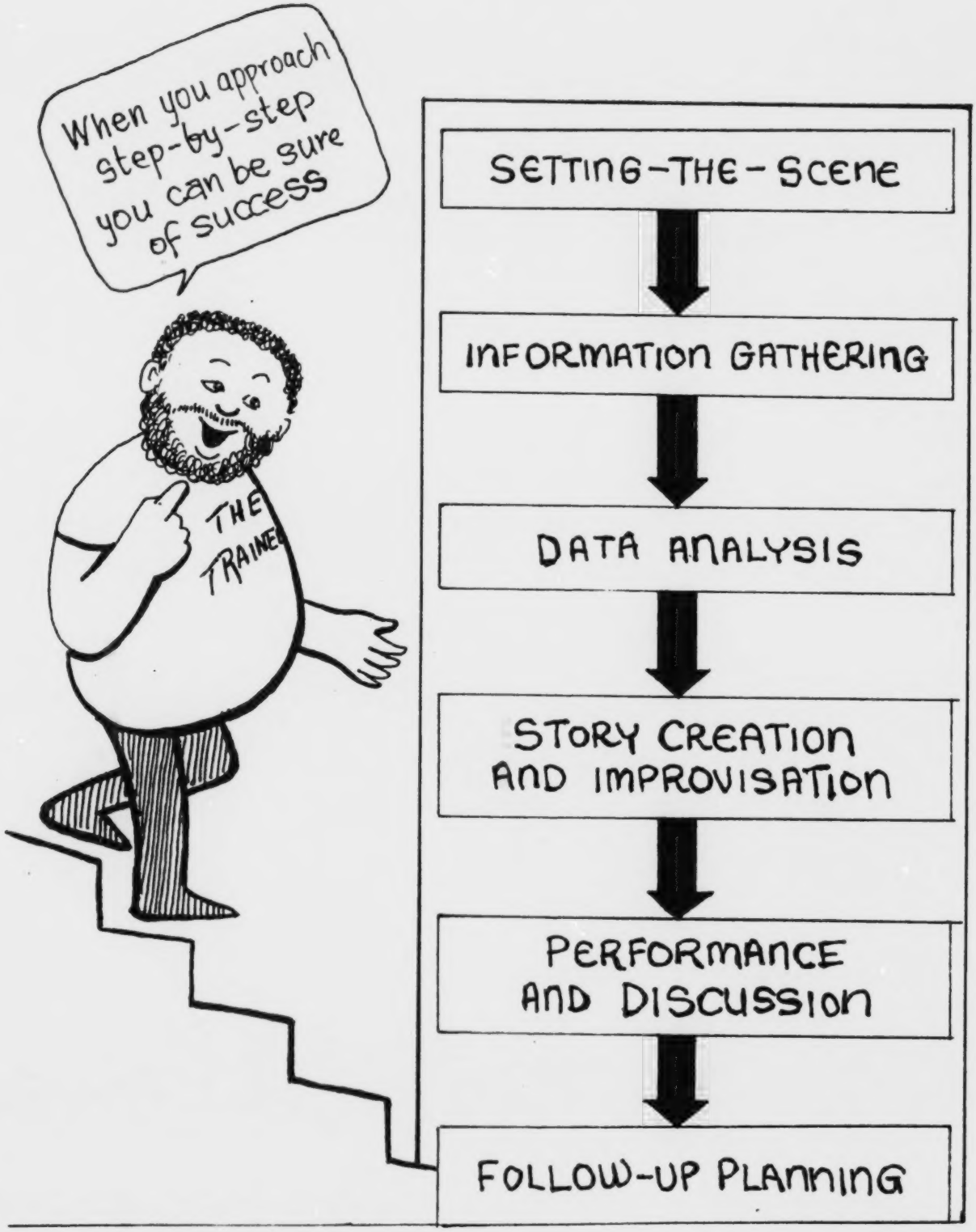
This process of reflection and analysis is, of course, a continuous one. The identification, analysis, and dramatisation of community issues are integral to each other; for example, the dramatisation is based on an analysis of the issues, and in turn the performance of the dramatisation becomes the focus for further discussion and analysis.

For training purposes two basic objectives must be recognised:

* introducing the participants to the concept and use of theatre for development; and

* training participants in the research, analysis, dramatisation, production, and discussion skills associated with theatre-for-development.

In order to achieve these objectives, we have divided the theatre-for- development process into a number of successive, but linked, stages. These are shown on the next page.

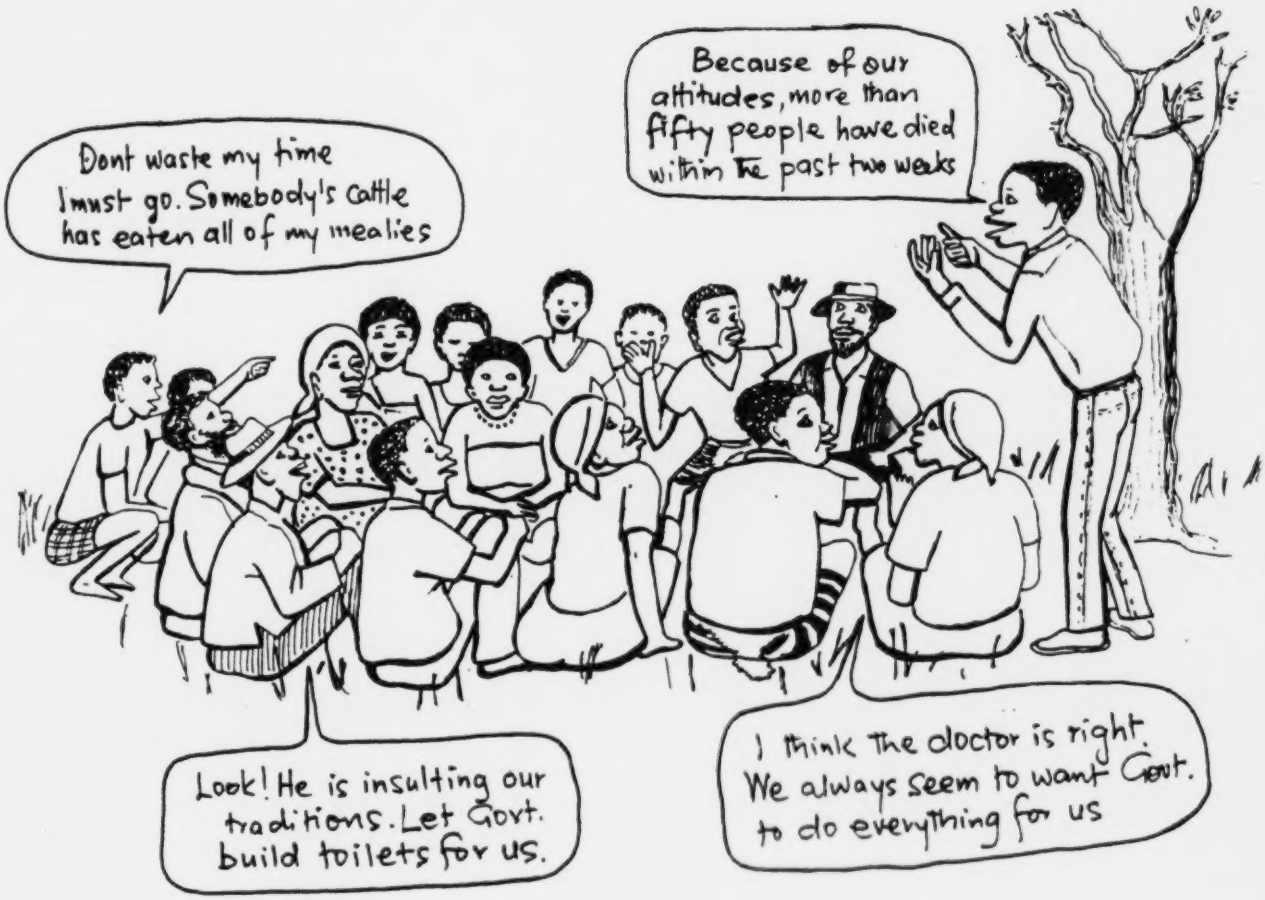

When you approach step-by-step you can be sure of success
THE TRAINER
SETTING-THE-SCENE
INFORMATION GATHERING
DATA ANALYSIS
STORY CREATION AND IMPROVISATION
PERFORMANCE AND DISCUSSION
FOLLOW-UP PLANNING

8

The training given at each stage is 'task-oriented', beginning with an introduction that sets out the purpose, and the operational guideliness for doing the 'task', such as information gathering. These guidelines are explained in an initial session where everyone is present. To help focus people's attention, the key points are put on flip-charts.

Theoretical discussions are kept to minimum; the emphasis is on getting the participants to carry out these 'tasks' in order to learn the relevant skills. Unfamiliar terms, like 'participatory research' are avoided, preferring to introduce them at the appropriate stages in the training process. Their understanding of the related concepts and application of the skills will emerge through the practical experience.

To facilitate this basic approach most of the training is conducted in small groups that operate under the guidance of experienced resource people. The introductory sessions, at the beginning of each new stage, provide the common focus for all the groups and help to emphasise the linkage between each 'stage' of the process.


Because of our attitudes, more than fifty people have died within the past two weeks
Dont waste my time I must go. Somebody's cattle has eaten all of my mealies
Look! He is insulting our traditions. Let Govt. build toilets for us.
I think the doctor is right. We always seem to want Govt. to do everything for us

STAGE 1 SETTING THE SCENE

For the many of the participants, the workshop will be their first exposure to theatre-for-development. They will come with various preconcieved ideas of what the workshops is about and what will be expected of them. Right from the start there is a need to **get the participants involved and overcome any misconceptions they might have.**

We have tried various ways of doing this. In some cases, such as at the first workshop in Swaziland in 1981, training began with the participants doing some simple drama exercises to loosen-up their bodies. This helped to break-down any self-conscious feelings they might have had. From these simple drama exercises the participants were then led into learning some elementary dance movements, and from there into using these movements to create a short dance-drama that depicted scenes from everyday community life. In this way the participants were able to see immediately how theatre can be directly related to community issues and extension work.

> At the African Theatre Workshop in Zimbabwe another approach was used. We broke the ice at the very beginning by playing some theatre games. For example, the introduction of participants was done by throwing an imaginary object - a pipe, a balloon, an elephant, etc., from person to person. Each person upon receiving this imaginary object changed it into a new object at the same time introducing himself (using the same image) before throwing it to the next person.

However, perhaps the best approach is the one we used at the Manzini District workshop in 1983. There we divided the participants into groups, asked them to select a topic, and create a short drama on it. They were given about 30 minutes to do this. The dramas were then performed at the official opening of the workshop. This approach has the merit of demonstrating to the participants that they already have the basic instincts for story creation and dramatisation, and that theatre can easily be applied to their work. This is much more of a confidence building approach, helping to demystify, in contrast to the theatre games technique, the medium they are going to be dealing with during the workshop.

With my education I never saw myself as an actor
Hey! this is easy. Work has never been such fun
Yes, its just like the stories, songs and dances we do at home.

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Setting-the-scene also involves explaining the workshop objectives, the training methodology, and what is meant by theatre-for-development. Experience has shown that if this is not done carefully there can be some confusion in the minds of participants throughout the workshop. We have tended to take a formalized approach to these things by using flip-charts and systematically explaining the main points that are listed.

At the Hhohho District Workshop (1982) our major objectives were:

To introduce participants in the use of theatre as an educational and communication tool.

To train participants in the basic ideas and skills used in theatre-for-development. This includes, information gathering, data analysis, story-creation, dramatisation, performance.

To demonstrate the possibilities of using theatre-for-development in extension work.

To give an apportunity for the participants from the National Workshop to share their experience with their extension colleagues.

Training in specific skills is a major objective and needs to be stressed, but it also needs to be pointed out that the training given will be introductory. In a two week workshop participants can not expect to become theatre, or community animation experts.

The workshop methodology and the training process can be explained by using the chart shown on page 19. An overview of the workshop is given by briefly describing each stage, and when it will take place during the workshop. An example timetable from the national workshop in Swaziland is shown on page 56-57. In the explanation it is important to stress:

* the **continuity** between each stage and how one is linked to the other.

* the **practical** nature of the training; at each stage there will be given an introductory session to explain the operational guidelines and then the participants will be expected to do the task outlined.

* the **community involvement**; that the training will be related to an actual community situation and that during the training process they will be working with a community.

THE WORKSHOP PROCESS

WORKSHOP OBJECTIVES AND OVERVIEW
Day 1

Explanation of
- workshop objectives
- workshop process

Self-introductions and drama exercises

Introduction to Theatre for Development

INFORMATION GATHERING
Day 2 and 3

Review of Workshop Process

Introduction to Information Gathering

Demonstration and Practice Interviews

Planning for Field Work

Information Gathering in the Communities (Day 3)

DATA ANALYSIS
Day 4 and 5

Introduction to Data Analysis

Data Analysis in Groups and further data collection

STORY CREATION AND IMPROVISATION
Day 6 to 8

Introduction to story creation and dramatisation techniques

Story creation and preparation of dramas in groups

Group practices and review of dramas

PERFORMANCE AND DISCUSSION
Day 9 and 10

Introduction to Community Performances and Discussion

Planning in Groups for the Community Discussion

Community Performances

FOLLOW-UP PLANNING
Day 11

Review of the community community performances and discussion

Planning/recommending follow-up activities

Follow-up meetings with communities

EVALUATION
Day 11

Workshop Evaluation

The objectives and the training process outlined on the flipcharts are important reference points. If the charts are displayed throughout the workshop they can be continually used to show the participants what stage they are at in the overall process, how it relates to the previous stages, and to the overall purpose of the workshops.

The term theatre-for-development or popular theatre also needs to be explained. The participants will have got some idea of what it is from the initial drama exercises, but a fuller explanation and discussion is necessary. In our plenary introduction we have summarised the key points as follows.

THEATRE-FOR-DEVELOPMENT is a method of:

- Communicating information
- Exchanging ideas and views
- Increasing understanding and awareness
- Motivating people to participate in development
- Reinforcing self-confidence, self-reliance and collective effort.

It is a two-way communication process that encourages people in communities, on the one hand, and extension workers, on the other, to discuss and resolve some of the development problems that are of concern to people.

Theatre-for-development employs activities like drama dance, puppetry, song, and mime to communicate ideas and stimulate discussion. It builds on traditional forms of expression, such as story-telling and song, that are familiar to both communities and extension workers.

It is rough theatre, that draws on the skills and abilities of all involved, and it is used as a mirror to help people reach a better understanding of the problems affecting them.

This explanation, of course, is more meaningful if it is related to the work of the participants. In our case, most of the participants have been government field-level development workers. We have tried to relate theatre-for-development to their role as educators and community animateurs.

At the beginning we have tried to keep our explanations brief and simple. We have, avoided unfamiliar terms like 'participatory research', prefering to introduce them at the appropriate stage throughout the workshop. In this way the ideas are reinforced through practical experience and group discussions.

This introductory, 'setting-the-scene', stage of the workshop gives everyone a common background that they can operate from. For the rest of the workshop the participants are divided into working groups where they can build on this initial foundation.

Groups are formed around the different theatre skills. We have, for example, had one group focusing on dialogue drama, another on puppetry, and another on dance drama. However, even though a group might be concentrating, say, on dialogue drama there is no reason why their performances should not incorporate other theatre skills, such as puppetry and music. The division into different theatre forms is simply a practical one. In a two week workshop it is not possible for participants to learn all the different theatre skills.

Dance for me is the real thing
There's nothing more expressive
It can better be expressed in drama
Nothing can be so real without rhythm and song

Eight or ten people per group seems to be the best number for getting everyone involved, except for dance drama which needs about fifteen people for performance purposes. Participants should be divided according to the theatre skill that they are interested in, and according to their area of work, sex, age, etc so that each group has a mixture of people.

Each group is assigned a resource person and someone from the community that the group will be working in. The resource person's task is to facilitate the group's understanding of the theatre-for-development process and train them in theatre skills. The local contact person plays an important liaison role, providing a link with the local leaders and serving as a source of information on the local situation.

Yes, it seems he is is no longer interested in checking sanitation than catching birds.
That's ridiculous!
Don't worry my friend They are only jealous of the attention we give to your beneficial talks
I wonder what he is up to in this village

STAGE 2
INFORMATION GATHERING

The information gathering stage is the first operational step in the training process and the groups first point of contact with the communities. If the workshop activity is to be based in a real context, around actual issues of concern, then the participants must visit the communities to meet and talk with the people about their lives, their aspirations, and the situation within which they live.

Arrangements to visit particular communities have to be made before the workshop. For the first workshop in Swaziland, in 1981, community meetings, arranged through the District Commissioner, were held to tell people about the workshop, and to get their support. Unfortunately we were only able to do this with two of the three communities we planned to visit, Kontjingila and Mgazini. In the case of the third community, Nsingizini, we were only able to make last minute arrangements meeting with the chief and his headmen, and the community was less informed of our purpose.

The preparation for information gathering begins with an introductory session, where the reasons for the information gathering and how it should be conducted are explained.

Emphasis is placed on using a participatory, open-ended discussion approach to information gathering. We have avoided formalised interviewing, or using a questionnaire which can sometimes be threatening and obtains basic information, failing to reveal the problems the community feels are really important.

Instead we have aimed at informality, and emphasised that the meetings and 'interviews' in the community should be an exchange of information between the visitor and the community members. **The 'interviewers' main task is to LISTEN and LEARN.**

INFORMATION GATHERING

Purpose

In theatre-for-development we are using theatre to encourage people to both reflect on and better understand their situation, and to communicate new ideas and information. Our starting point should be how people see and understand their situation at the moment.

To be able to do this we need to learn about the community; we need to gather information on community issues and resources. We need to identify community problems that are of concern to people.

Method

The basic approach to information gathering is to talk to people about their situation. By continually asking and listening we will learn about the situation and how the people see it.

All this is easier said than done. Interviewing is a skill. Conducting an open-ended discussion is more difficult than using a questionnaire. The participants need to have some idea about what kind of questions to ask in order to be able to obtain information about the concerns of the community. The following kinds of question help to stimulate discussion:

* What improvements have taken place in your community in the last few years?
* What are the most important issues being discussed in your community at the moment?
* What are the most serious problems facing you and your family.
* What are the women (the men, the young people) talking about?

The key to open-ended inteviewing lies in asking follow-up questions. When a problem is raised it is important to ask further questions to find out what people consider to be the cause of the problem, how the problem affects them, what has been done so far to try and solve it. In other words, it is necessary to explore the issue and get a clear picture of how people see it.

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Experience in the various workshops has shown that for many participants this informal approach is not easy. We have found it useful in the introductory session to do a **demonstration role play on open-ended interviewing.** In some cases we have illustrated both 'bad' and 'good' interviews, in other cases we have simply demonstrated a 'good' interview. If these role plays are followed by discussion to highlight the main points it can be effective in building up people's confidence.

We have also found it useful to give participants time to practice 'interviewing' in their groups. The pattern that has usually been followed is to ask one pair to interview another pair, whilst the rest of the group watches. At the end, the 5 to 10 minute simulation is discussed by the whole group and the 'good' and the 'bad' points highlighted. The process is then repeated by another two pairs, thus gradually building up the groups understanding.

What needs to be stressed is that information gathering is not just focusing on problems. Life in any community is never entirely negative; **every community has its strengths and resources.** To obtain a balanced picture of the community it is important that information be also collected on:

* the **services** which exist in the community - commercial facilities, cooperatives, extension services, etc.

* the nature of the **local leadership** - who are the traditional leaders, the modern leaders.

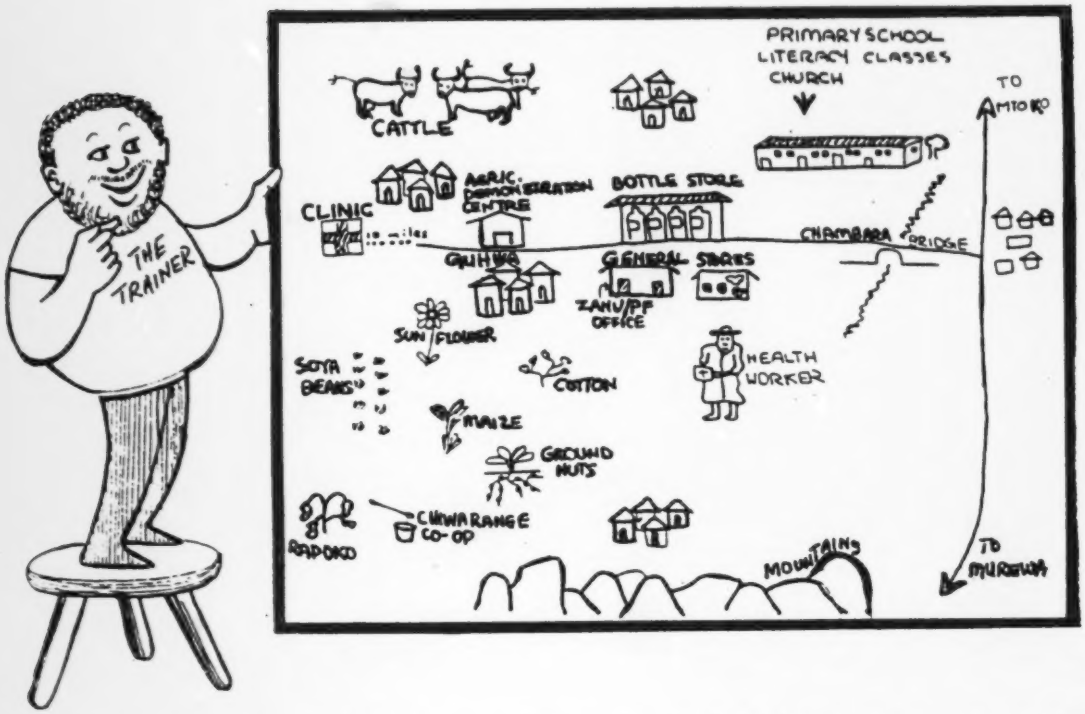
* **community organisations** such as women's clubs, youth groups, and farmers' organisations, including the history, problems and achievements of these groups.

* **development projects** that are taking place in the community, particularly those involving self-help.

* **local cultural groups,** and the songs, and dances that are popular in the community.

Information gathering is also an observational process. By simply observing what facilities exist in the community we can learn a lot. Drawing a rough map can be an aid to help us do this. The **community mapping** exercise will help us to see what facilities exist, where they are located, and the physical relationship between the various components of the community.

At the African Theatre Workshop in Zimbabwe each working group had a participant from the local community. In this situation the rest of the group could 'interview' the local participants and get an idea of the layout of the community. In some cases this information was visualised by making a rough sketch map. Further details were added to the maps once the groups had actually visited the communities.



An important point to remember when briefing the participants on information gathering is that a community is <u>not</u> one homogenous unit. A community is made up of various '<u>groups</u>'. There are young and old, male and female, the elite and the poor, to name but a few general divisions. There will also be specific, more organised groupings, such as the women's clubs, churches, farmers associations. In may instances <u>these groupings will have different perspectives and priorities</u>. To get a balanced picture of the situation we will need to meet with a cross-section of the community.

When information gathering actually begins we suggest that participants:

* work in pairs; two people together often find it easier to start a discussion, and can encourage each other. It helps if one person does the questioning and the other takes notes.

* divide up the area they plan to cover amongst the group: for example,

  pair A - the area around the school and shops

  pair B - the area next to the clinic
  pair C - the homesteads to the east

  This helps to avoid group members treading on each others toes.

* decide whether you are going to take notes; this can be a sensitive issue but we feel that notes are important and legitimate as long as the person being interview agrees.

These logistical considerations, involving how the participants approach a community are important. In Swaziland, when we visited the commmunities, we always made a point of first informing the local chief of our presence and asking him about his community. Generally the groups did not encounter any major difficulties. Of course, some people were more willing than others to talk; women tended to be more responsive, and a group situation in some cases made discussions easier than a one-to-one situation.

One difficulty was the distance between homesteads. They are very scattered and there was a tendency amongst participants to try and reach too many homesteads. As they were operating in pairs it would have been more realistic for each pair to visit a few homesteads and have in-depth discussions. The group as a whole would have covered a reasonable sample of homesteads in the time allowed.

During the first visit to the community we also took the chance to tell people about the performance, publicising the day, time and place.

STAGE 3
DATA ANALYSIS

By this stage information has been collected from various members of the community on what they see as being the issues of concern. That information now needs to be pooled and examined so that the participants will develop a fuller understanding of the issues and concerns of that particular community. This stage is called **data analysis.**

Experience from the various workshops suggests that this analysis is best done by taking a systematic, but simple, approach such as the one suggested on page 30.

In short, data analysis involves the group members in pooling the information they have gathered in the community; seeing how the various issues relate to one another; identifying priority issues and concerns; understanding those issues in the broader historical, social, economic, cultural and political context they are placed; and looking at possible solutions, in terms of resources and possible constraints. In effect the group is making an interpretation of the community situation based on the information it has collected.

DATA ANALYSIS involves:

* **Listing** all the information gathered.

* **Categorising** the information into major issues.

* **Establishing** the inter-relationship between issues.

* **Selecting** the most important issues in terms of the number of people affected, and the number of people who actually see it as a problem.

* **Analysing** each of those issues in terms of:

  the **historical, economic, social, cultural, and political context;**
  its **connection** with other problems;
  the **power structure** - who makes decisions; who benefits;
  the **perceptions** about the problem by the various groupings within the community.

* **Asking** if there are any gaps in the information obtained; and if any additional information is needed; and if so from whom;

* **Considering** if a solution is suggested whether it is possible:

  does the community have the resources to implement the solution?
  will external resources be needed?
  are there constraints that will hinder the solution?
  has any action been taken so far and if so why has it failed?
  will the solution offered create any other problems; will it make the situation worse of better?

* **Deciding** on the basis of the analysed information what our purpose is and what do we hope to achieve?

Data analysis is not easy. Often a group ends up with a shopping list of problems with loosely perceived linkages. For example, one of the groups at the national workshop in Swaziland summarised the twenty different problems it had identified into four major categories:

- Lack of organisational leadership in the community which had resulted in there being few or poor facilities, such as shops; poor roads; limited transport and inadequate water supplies.
- Delay of resettlement meaning that there was insufficient grazing and arable land and therefore a shortage of food.
- A lack of understanding of some major health problems resulting in poor sanitation, disease and malnutrition.
- A dependency mentality with a strong reliance on government to provide services and solve community problems.

Unfortunately this kind of analysis gives only a vague picture of the problems. However, with more experience data analysis techniques have become more refined. At the Mongu workshop in Zambia, in 1983, we were able to make a more useful analysis of the community situation by using the guidelines on page 30. Our understanding of the situation was also helped by making a diagram to show the connections between the different problems. A brief description of the Mongu situation and the diagramatic analysis is given on page 32-33.

There is, however, no single approach to data analysis, and in the various theatre workshops different approaches have been taken. In Nigerian and Tanzanian workshops and at the African Theatre Workshop in Zimbabwe more emphasis was placed on not only gathering information from the communities, but also involving the communities in the analysis, story creation, and dramatisation. In these workshops most of the training activity has taken place in the communities and the distinction between the different stages of the process are least apparent. The data analysis, story creation, and dramatisation merge, with a continual reappraisal of the issues taking place. In this training context the participants role is less that of a communicator/performer and more of an animateur.

Mongu, in Western Zambia, is situated on the edge of the Zambezi flood plain. The workshop, held in September 1983, was located at a government training centre about 20 km from town. The participants worked in the small, nearby farming communities that are situated on top of the low escarpment over-looking the flood plain, or on its very edge.

The data analysis showed that there were two key issues: LAND and the DRAINAGE OF THE FLOOD PLAIN. Land is the central factor in the lives of the farming community. There are two types of land in the area. The dry, infertile escarpment where only casava can be grown. and the fertile flood plain. Our analysis showed that there is unequal distribution of land and that to some extent this is along tribal lines. The Lozi's have most of their land on the flood plain whilst the Mbunda who had migrated into this Lozi area farm on the escarpment.

Further discussion showed that the utilisaton of the land is affected by DRAINAGE after the floods. In the past canals on the flood plain were cleared by the men under instructions of the Lozi King. This is no longer the case. The responsibility for keeping the drainage canals clear has passed to Water Affairs, a government department, who do not have the resources to do it properly. Hence the fertile land is water-logged and unproductive.

The consequences of this situation is shown in the diagram. The fact that the land is water-logged means there is a dependancy on casava, which is of low nultritional value. In turn there is malnutrition. The blocked canals are detrimental to health in other ways, such as poor sanitation, power water supplies, malaria, and so on.

This kind of analysis helped to broaden the participants understanding of the local situation. As a result they were able to produce dramas that showed the communities the relationship between the undrained land and other aspects of their life.

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In Swaziland a more systematic approach has seemed appropriate. For a four-day training workshop for the School Health Teams in Swaziland a set of questions were designed to help the participants identify all the relevant information on the health topics they had selected. The example below shows how the workshop participants used the questions to analyse the topic of breast feeding.

What is the problem?

High infant mortality

Why does the problem exist?

Mothers working outside the home or community; poor budgeting; lack of responsibility by the male head of households; limited resources of single parent families; and the high cost of living

A lack of knowledge of bottle feeding methods.

The easy availability of unsafe types of bottles.

The shortage of money - poor mothers tend to over-dilute in order to stretch the feed.

The attitude of young mothers towards parental responsibility.

I have a working husband so I'll breastfeed while the milk flows. My child's health matters most to me.
Ummn! Her baby is so healthy. I would'nt have fed mine so poorly but being unmarried I have to leave home to look for a job.

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How does the problem relate to other problems in the community?

General poverty.
No outlets for handicrafts and home produce.
Lack of educational and employment opportunities in the community.
Society's double-standards towards teenage sexuality.
High absentism of women (mothers) at work.

What resources exist in the community which will help to solve the problem?

Health staff, such as Rural Health Motivators.
Extension workers.
Traditional healers.
Teachers.

How can the problem be solved?

Resource people providing relevant information.
Mass-media campaigns on breast feeding.
Banning of unsuitable bottles.
Improving women's home-based employment opportunities.
Creches in places of employment.
Mandatory 3 months maternity leave with pay.
Improvement of rural water supply

Does the solution create other problems?

The call for creches and mandatory maternity leave will lead to discrimination against women in employment.

What Health Education facts do people need to know so that they will be more aware of the problem and be able to overcome the difficulties?

Information about breast milk being more nutritious, offering protection against diseases and is safer, easier, and cheaper to use; and that in contrast bottle feeding is dangerous if bottles are not properly cleansed and if the contents are not properly mixed.

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It is important that workshop participants understand why this analysis is done. Why, for example, is it necessary to draw out the connections between problems? There would be little point in presenting back to the community the same information collected from them. Theatre is being used as a tool to help the community broaden and deepen their understanding of some of the issues facing them. To do this the participants need to understand the situation and the problems of concern, and to interpret the data in a way which will also help the community get a better understanding.

Of course, it has to be realised that a few hours spent in a community can hardly give a comprehensive picture of the situation. In some cases it has been necessary for groups to revisit the community to clarify points. Even then, within the time available in a workshop situation, it has to be recognised that data analysis will inevitably be superficial.

I just can't emphasize enough how important data analysis is. Throughout the whole process should be continually revising your analysis and understanding of your problems.
THE TRAINER

STAGE 4

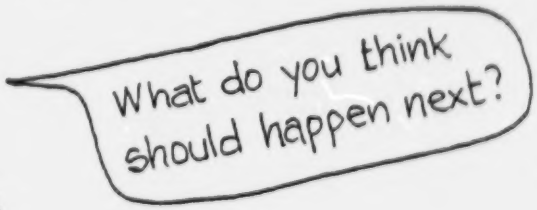
STORY CREATION AND IMPROVISATION

The analysed data forms the basis for story-making and dramatisation. Before starting to develop the story it is important that the **SPECIFIC PROBLEM** being focused on, and the **OBJECTIVES** of dealing with that problem, are clearly stated. We need to be certain about what we are trying to do, and what we hope to achieve. Once decided and written down, the statement of the problem and the objectives become a reference point and guide throughout the creation of the story.

Creating a story is a collective activity. It is a group effort where the individual members 'pool' their ideas and imaginations. The starting point is the problem and turning that problem into a story. If we take the issues on page 31 that were identified by one group at the 1981 workshop in Swaziland and said: "There is a problem of poor sanitation in ....." we are not creating a story but simply restating the problem. However, a story begins to take shape if we begin, for example, by saying:

> "Gladys had left her infant daughter, Dumisile, with her grandparents whilst she went to find work in town. Her grandparents were quite old and spent virtually all their life living in the small, rural community of ..... They were not very familiar with some of the new ways, so when Dumsile fell sick they decide they should take her to the traditional doctor".

We now have some idea of where it is taking place and who is involved. From this starting point we can build the story by asking **what happens next.**



STORY CREATION

Develop story that is based on:

a) a community situation; and
b) the collective analysis of that situation

Relate the story to a specific problem that has been identified.

Decide for what purpose theater is being used. Is it being used to:

INFORM ?
STIMULATE DISCUSSION?
MOTIVATE PEOPLE TO ACT?
ILLUSTRATE?
EXPOSE A SITUATION?
ENTERTAIN?

Take the problem and create a story that has tension

Dramatise the story through improvisation, critique and further improvisation.

Create characters that relate to the situation, and highlight the contradictions in the community.

To make the story interesting, and create a sense of drama, **tension** need to be built into it. This can be done by making things happen in secret, so that some of the key characters in the story do not know what is happening. For example, if we continue with our story we could introduce tension by saying:

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'Dumsile's mother, who came home each weekend, could not understand why Dumsile continually feeling sick. She had taken her to the clinic and each time Dumsile seem to respond to the treatment. What she didn't realise was that her grandparents were also living Dumsile medicine from the traditional healer which kept bring back his diarrhoea"

In the training workshops we have always had a brief introduction to highlight the main points in creating a story. In this introductory session it is emphasised that the story should be based on the community the group visited and the group's analysis of that situation. The other points we have made are listed on page 38.

During the improvisation participants have to be prepared to have their ideas, suggestions, and acting criticised, and also to be prepared to criticise themselves. Good constructive criticism will help both the individual and the group improve on what they have done and make their work and dramatisation more affective.

Story creation and improvisation is a continuation of the data analysis. In effect to create a story and work out a dramatisation participants have to repeatedly ask "Is this right? Does this really reflect the situation?" To be able to answer these questions the participants have to continually re-examine their analysis of the information they have collected, and the objectives they have set. In the training process data analysis and story creation and dramatisation are treated seperately simply because there is a limit to how much information a person can absorb at any one time.

In the workshops we have not placed a lot of emphasis on training in theatre skills. Experience has shown that many people have an inclination towards acting, dancing, singing, and composing songs. With puppetry we have always kept to easy-to-make types, such as glove puppets. Manipulating the puppets has been learnt on the job as the participants work out their puppet drama. Basic drumming rythms and dance movements are also taught during the improvisation stage.

However, from experience we have learnt that participants need to be introduced to a few basic dramatisation techniques.

Characterisation

- build up a credible character
- involve yourself in the part

Spacial Awareness

- use space to act
- face audience
- avoid long speeches

Inter-Action

- respond with feeling to the other actors — it makes yours and their parts more realistic.

TECHNIQUES

One Conversation

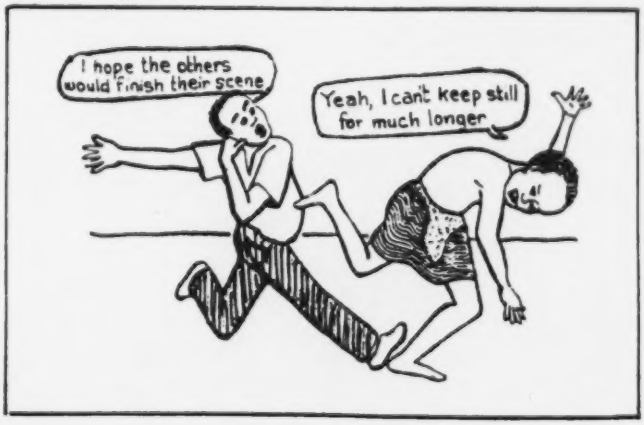
- If more than one actor is speaking it is difficult for the audience to hear.

Speak Clearly

- putting feeling into your words
- think about what you are saying

Freezing

- more than one scene can be set up on stage- but those not acting must keep still (freeze) to avoid distracting the audience until their turn to act comes.



Many of these points can be quickly demonstrated through role play.

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STAGE 5

PERFORMANCE AND DISCUSSION

The play tells us about the nature of the problem.
It shows that we can succeed if we make an effort
We also get aware of the size of task and the likely opposition
All of these give us ideas as to where to start and towards what direction

The next step is to take the dramatisation back to the community for further discussion, and collective consideration.

The main function of the **COMMUNITY PERFORMANCE** is to give the participants a first hand experience of organising a performance, leading a community discussion, and seeing the effectiveness of theatre-for-development. The community performance also gives participants a chance to pursue with the community the data they collected and share with them the problems they had identified. The drama feedback, in a fresh way, the information collected, helps to reveal some of the contradictions that people will have to deal with if they are to effectively tackle their problems, and provides a focus for discussion.

The performance should take place at a focal point in the community, such as the community meeting place, or the shopping centre. The open ground becomes the 'stage' with the audience sitting around the stage area. In effect an impromptu open-air, theatre-in-the-round situation is created.

The performance begins when the audience has gathered. There may be an official welcoming by the local leader. The occasion may take the shape of a local cultural event. Much will depend on what has been arranged with the community. In situations where the analysis and improvisation has been done with the community, such as in Zimbabwe, local cultural groups have also performed, giving everything more of a festive air.

> At the Benue workshop in northern Nigeria much of the story creation and improvisation took place in the village with the villagers. A rough drama on wife desertion that the group initially took to the village, was substantially modified. The impromtu audience, in the beginning mainly men, gave their comments and suggestions on how the drama might be made more realistic. However, their comments represented the men's perspective on the issue. When it was shown to the women they had a completely different perspective and the drama began to take a different shape. In this kind of situation theatre becomes much more of an ongoing analytical tool and the end performance of less significance - and possibly an interference.

A drama group at the first workshop in Swaziland identified poor health as a major problem in the commmunity. Factors that appeared to be contributing to this problem were the conflict between traditional and modern practices, and a general lack of awareness on preventative health measures. The group wanted to highlight this issue, demonstrating that both traditionally and modern medicine have a role to play, and that people can improve their own health. The story is centred around a sick child who is looked after by the traditional minded grandparents.

SCENE I

The grandparents are arguing about what to do with their sick grandson, Sipho. He is vomiting and has diarrhoea. The grandfather, Mavuso, wants to take the child to the traditional doctor.

The grandmother is against this, She wants to go to the local clinic. They have already been to one traditional doctor and the grandmother points out: "The mother said if Sipho gets sick again we should take him to the clinic".

However, at Mavuso's insistence they go to the traditional doctor. The child is vomiting on the way there. When they arrive the doctor casts his charms and treats the child, and, to the annoyance of Mavuso, charges a very high fee.

All the way home Mavuso continues to complain about the charge but will still not listen to taking Sipho to the clinic.

SCENE II

A few days later the mother arrives home to find her child very sick. She gets very angry when she finds they have taken it to the traditional doctor. "Why", she asks "did they not at least give the child sugar and water?".

The mother wants to take the child to the clinic. Mavuso still refuses, and when his brother arrives and agrees with the mother he gets very angry and storms out of the house in a rage.

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Take the child to the traditional healer or I walk out in protest
Come on let him go to hell. Let's take the child to clinic before too late

SCENE III

The mother, uncle, and grandmother take the child to the clinic. On the way child dies in the arms of the grandmother. The mother and the uncle, who are busy discussing Mavuso, are unaware of this.

SCENE IV

When they arrive at the clinic it is closed. The doctor at first refuses to see them. "You are late, and I am tired", he says, but eventually he agrees to examine the child.

"Why," he angrily asks them,"did they bring the child so late?." He complains that there is so much sickness in the community and this will continue unless people begin to improve the water supply, build latrines, and get their children immunised. "Your chil' is dead', he agrily tells them. The shocked uncle leads the hysterical mother home.

SCENE V

The chief has called a meeting. The doctor reports about the deaths in the community and what must be done to improve the situation. Some people get angry because they feel he is insulting their traditions, and others argue that the government must build latrines.

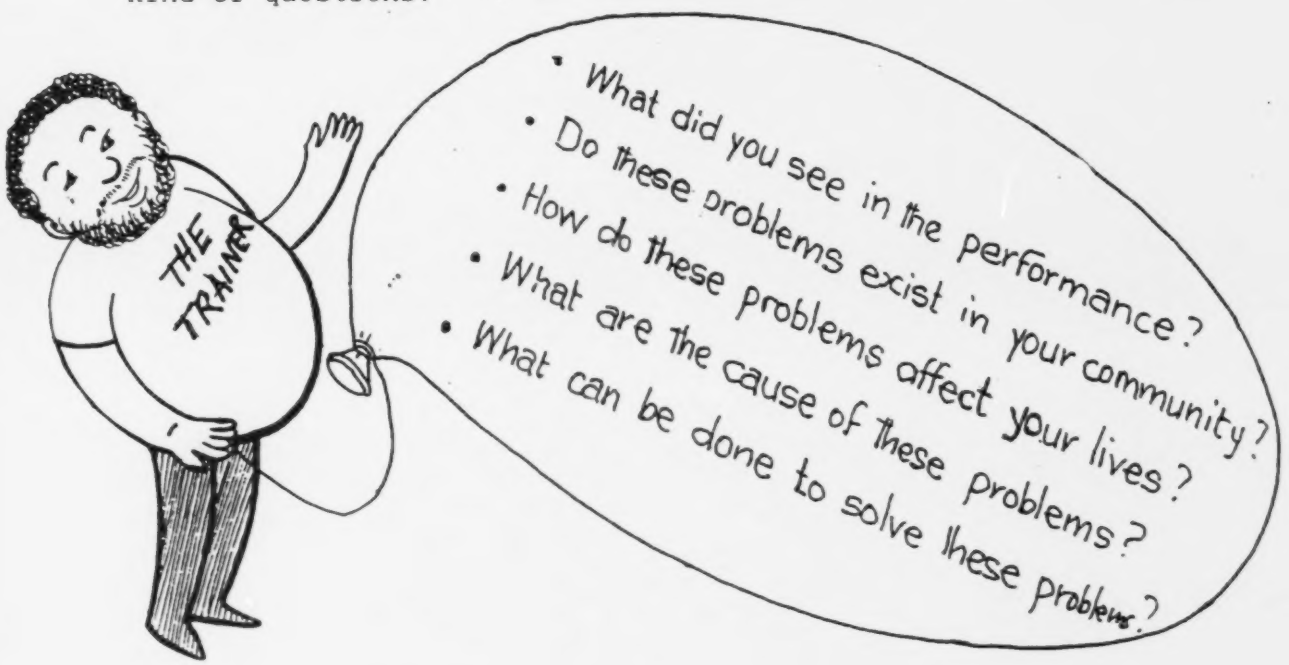
The meeting is interrupted by an angry farmer. Someone's cattle has eaten his mealies. He calls the meeting a waste of time. When he is brought to order he is fined one beast. "This kind of behaviour", the chief says, "is the cause of many problems in our community".

The meeting continues. The chief listens to those who say the community should help themselves. He decides to appoint a committee to look into the poor health situation and make some proposals on what should be done.

During the community performance the actors are not performing from a written script. They use their own words around an agreed story line that they have then put into a theatrical form. The performance is a continuation of the improvisation that took place in the rehearsals. The actors tend to respond to the performance situation, embelishing their lines and developing their actions to make a lively performance.

Discusssion after the performance is important. It is the mechanism through which all those involved in the performance, the actors and the audience, can collectively look at the problems presented. Through the discussion the community members are able to share their views on what has been presented, relate it to their own situation, and begin to take a new look at the situation confronting them.

The discussion is approached in an open-ended way. The actors become animateurs, helping to direct the discussion and encouraging community members to re-examine some of their misconceptions. To help the workshop participants we have suggested they begin the group discussions with the following kind of questions:


THE TRAINER
• What did you see in the performance?
• Do these problems exist in your community?
• How do these problems affect your lives?
• What are the cause of these problems?
• What can be done to solve these problems?

Of course, to fully explore the issues with the community the participants, in their role as animateurs, will have to ask follow-up, questions in much the same way as they did in the information gathering stage, to really get to the roots of how people feel.

Organising the discussion involves some pre-planning. We have found that the best approach is to tell the audience about the discussion before the performance starts, and then immediately after it has finished divide them into discussion groups. The actors, working in pairs, simply move into the audience and invite a group of people to join them. Sometimes it may be useful to have separate groups of women and groups of men.

> Of course, the discussion aspect of the performance may take different forms. In a mobile community theatre project in western Botswana, where theatre was being used to help increase people's understanding of health issues such as VD's, the performances stimulated a lot of interest. The best way of responding to this interest seemed to be to have a question-and-answer session with the health staff responding to specific points.

Whatever form the discussion takes the gathering provides an opportunity for some collective decision making. The ideas and opinions of the groups need to be exchanged, so there needs to be a report back. This has usually comprised of verbal presentations from each group. However in some instances the discussion groups have been encouraged to dramatise their ideas and suggestions. This latter approach is obviously more dynamic and helps to stimulate further discusssion and analysis amongst the community.

Leading a group discussion is not easy. It is a skill that not everyone automatically has. Unfortunately in the training workshops not enough attention has been given to developing this skill. This is because at the end of a workshop the main focus is on the community performance.

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STAGE 6

FOLLOW-UP

A major purpose of our training workshops has been to introduce people to new ideas and skills that can be used in extension work. If it is not to be just training for the sake of training there is a need to ask: **'What happens next?'**. For follow-up to occur it has to be planned; it will not just take place of its own accord. The workshop provides an opportunity to start this planning.

In a workshop situation follow-up can be looked at in two ways. First, in terms of what will happen next in the communities the participants have been working with. Second, in what ways can tne participants utilise the workshop experience in their work, and what further support for their activities would they like to see.

Follow-up in the communities is looked at by the working groups. Based on their observations and the community discussions they are asked to consider; what decisions did the community make; and what support, if any, the community should be given in implementing these decisions.

We have not always been successful in building on the community experience, a reflection of the fact that the focus is on training and that within the confines of a two week period contact with the community is superficial.

In some instances workshops have led to concrete follow up-up action. After the workshop held in Chalimbana, Zambia in 1979 one of the groups worked with the local community to construct a footbridge across the river. This was a direct outcome of the community performance. At the Mongu workshop one of the groups worked with the local community, during the workshop, to help construct a protected well on the edge of the flood plain.

Follow-up with participants needs to be looked at in terms of what is manageable. In Swaziland planning follow-up at a district or sub-district level seems to be the most practical approach. There are four administrative districts in the country. The participants suggestions have been varied. For example:

* A district level workshop should be organised for key people in Home Economics,Co-operatives, etc. (Swaziland National Workshop, 1981).

  Two district workshops have subsequently taken place.

* Further training in theatre skills should be organised for workshop participants. Swaziland Hhohho District Workshop 1982).

  A training programme is currently being planned.

* district committee should be organised to plan follow-up activities and provide support to extension workers. (Swaziland Manzini District Workshop, 1981).

  A Committee is now operating.

Participants have also been active in using theatre in their day-to-day extension activities. This is particularly true of health staff who have used drama and puppetry in their work with schools and at World Health Day celebrations.

Yes, a workshop like that has to be properly organised. Look at the next few pages and see how we do that.
I never knew it would be such hard work

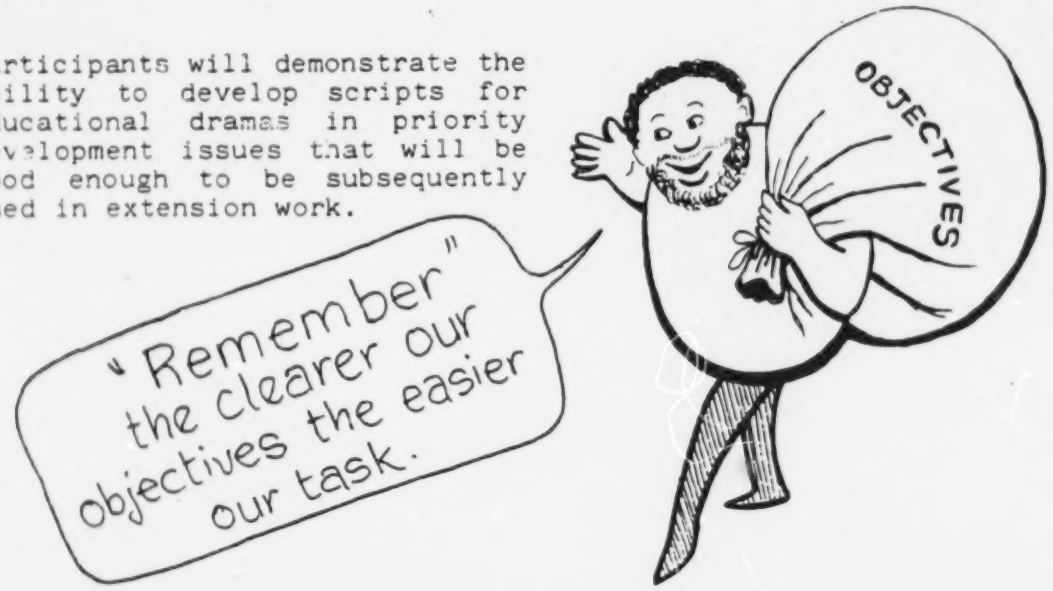
PLANNING A WORKSHOP

Running a theatre-for-development workshop is a major undertaking. There is a lot to do, and if it is to be done well it needs to be carefully organised. If it is not unnecessary time and energy will be spent on rushing around at the last minute trying to sort things out, instead of focusing attention on the actual training task.

Planning, then, is a major ingredient of a successful workshop. The clearer we are about what we hope to achieve and what we want participants to learn the easier it will be to plan a workshop. In order to be able to ascertain whether we have achieved a goal the objectives need to be measurable or observable. They should state the activities participants should be able to perform, and to what standard once the training has been completed. For example, if our aim is to train participants to be able to produce scripts for educational dramas our stated objective might be:

Participants will demonstrate the ability to develop scripts for educational dramas in priority development issues that will be good enough to be subsequently used in extension work.

Participants will demonstrate the ability to develop scripts for educational dramas in priority development issues that will be good enough to be subsequently used in extension work.



Clearly defined objectives provide a reference point for making sure that we are on track in both our planning and running of the workshop.

Once the objectives are agreed consideration can then be given to the organisational tasks that need to be done to make the workshop happpen.

The tasks need to be organised into a logical sequence of events, and consideration given to how long it will take to accomplish all the various tasks. It is important to allow enough time to do everything. Of course, an important point in working out this timing is deciding when the workshop will take place.

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It is best to schedule the training for a time when it will be least disruptive to participants routine work. One way to work out the sequence of events and the timing is to prepare a flow chart such as the one on page 53.

One of the first things that needs to be done is to **prepare a budget.** How much will the workshop cost, is the money available, and where can we find financial support are important questions that need to be answered as soon as possible. Some costs, such as food, accommodation, and transport are basic but if they are kept to a minimum, a theatre-for-development workshop does not have to be an expensive affair. Since we are dealing with 'rough' theatre not a lot of money is needed for costumes and props. For these items the stress has been on using 'what is ordinarily available'; a point that is reinforced when one considers that extension workers will not have a lot of money at their disposal to buy materials. It will be necessary to buy some materials, such as blue, paint, scissors and so on, for puppetry, but even then many of the puppetry materials like cloth, sponge, and cotton can often be begged, borrowed or scrounged.

WORKSHOP PLANNING FLOWCHART

ACTIVITY	JUNE	JULY	AUG	SEPT	OCT	NOV
1. PROJECT PROPOSAL						
Preparation and funding application	—					
2. PREPARATIONS						
Venue	—					
Timetable	—					
Resource People		—				
Invitations			—			
Transport			—			
Equipment			—			
Community Contract			—			
3. Resource Person's Briefing			—			
4. Workshop				—		
5. Follow-Up					—	—
6. Evaluation				—	—	—

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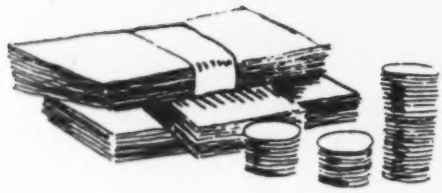
BUDGET

SWAZILAND NATIONAL WORKSHOP



Food and Accommodation			
(a)	Workshop - 54 participants at E6.00 per day x 14 days		E4536.00
(b)	Trainers Briefing Session - 10 participants at E6.00 per day x 2 days	E 120.00	E4656.00
Travel			
(a)	Local Participants - bus fares for 40 people at an average cost of E3.00 per person	E 120.00	
(b)	International Resource Persons - air fares from Zambia at E600.00 x 2	E1200.00	
	- incidental expenses at E50.00 x 2	E 100.00	E1420.00
Resource Persons Honoraria			
	E500.00 per person x 2		E1000.00
Equipment			
	(a) General - newsprint, felt pens, masking tape, folders, pens, etc.	E 121.00	
	(b) Theatre - puppetry materials, drums, etc.	E 200.00	
	(c) Secretarial - stencils, duplicating paper, etc.	E 48.00	E 369.00
Documentation			
	(a) Workshop Report - typing and printing	E1000.00	
	(b) Slide/Tape Presentation - films and cassette tapes	E 150.00	E1150.00
Follow-up			
	Support for follow-up activities		E3000.00
SUB-TOTAL			E11,595.00
	10% contingencies		E 1159.00
TOTAL			E12,754.00

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If financial assistance has to found from outside your own institutional resources it will be necessary to **prepare a project proposal.** As the proposal is intended to convince donor agencies on the merits of conducting a theatre-for- development workshop the proposal will need to explain the purpose for the workshop, describe how the training will be conducted, explain what the expected benefits are, and detail the costs involved.

The project proposal might also include a detailed timetable. In any event, **a timetable needs to be prepared** at an early stage of the planning. An example of the timetable for a theatre-for-development workshop is shown on page 56-57. The timetable needs careful preparation. Basically it involves working out how the time available can best be utilised to achieve the objectives that have been set. **One approach to drawing up a timetable is to start with what is known.** For example, we know the usual starting and finishing times, and therefore the length of each day; we know there will have to be lunch breaks; and that there will have to be an introduction and closing to the workshop. These activities can be readily blocked out on the timetable. Then the next step is to work out the length of time required for each stage of the training process. Once the overall timetable has been worked out attention then needs to be given to working out the details of each training activity. Planning any training exercise involves working out exactly what will be taught, how it will be taught, how much time it will take, and what equipment and teaching aids will be needed. Of course we looked at content and method when we reviewed the training process.

SWAZILAND NATIONAL THEATRE-FOR-DEVELOPMENT WORKSHOP

TIMETABLE FOR WEEK ONE

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			BREAKFAST				
08.00		Participants arrive Registration	Plenary Drama Exercises and Improvisation	Plenary Depart for the Communities to do Information Gathering Field Work (all day)	Introduction to Data Analysis	Plenary Group Work on data analysis	Introduction to Story Creation and Improvisation
10.30				TEA BREAK			
11.00		Introduction of Participants Workshop process and objectives	Official Opening Review of the Workshop process	Community visits continued	Group Work on Data Analysis	Group Work on Data Analysis and collection of additional data	Group Work on Story Creation
13.00				LUNCH			
14.00		Theatre-for Development the Southern African Experience	Introduction to Information Gathering and Demonstration Interview	Community visits continued	Group Work on Data Analysis continued	Group Work on Data Analysis continued	Group Work on Story Creation continued
15.30				TEA BREAK			
16.00	Partitipants arrive/registration	Drama Exercises	Group Work Practice Interviewing and Planning	Community visits continued	Group Work on Data Analysis continued	Group Work on Data Analysis continued	Group Work on Story Creation continued
18.00				SUPPER			
19.00	Resource Persons briefing	Steering Committee	Steering Committee	Steering Committee	Steering Committee	Steering Committee	

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SWAZILAND NATIONAL THEATRE-FOR-DEVELOPMENT WORKSHOP

TIMETABLE FOR WEEK TWO

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
			BREAKFAST			
08.00	F R E E	Plenary Group Work on Drama Improvisation	Plenary Group Work on Drama Improvisation	Plenary **Introduction to Performance and Discussion**	Plenary Review of Community Performance	**Plenary to Review Performances. Introduction to Follow-up Planning.** Follow up Planning in Group
10.30			TEA BREAK			
11.00	D A Y	Group Work on Drama Improvisation continued	Group Work on Drama Improvisation continued	Group Preparations for Performance and Discussion	Group Revision of Performances	Group Reports on Follow-up **Workshop Evaluation**
13.00			LUNCH			
14.00		Group Work on Dama Improvisation continued	Group Performances and Review	COMMUNITY PERFORMANCE IN	COMMUNITY PERFORMANCE IN	Closing Ceremony
15.30			TEA BREAK			
16.00		Group Work on Drama Improvisation coninued	Group Performances and Review	KONTJINGILA AND MGAZINI	NSINGIZINI	Participants Depart
18.00			SUPPER			
19.00		Steering Committee	Steering Committee	Steering Committee	Steering Committee	

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Two important tasks that also need to be done fairly early on in the preparations are **booking accommodation, and inviting participants.** It would be embarassing to have everything else prepared and find that all possible venues within your budget range are booked up. It would be equally embarassing to have no participants because invitations were not sent out early enough. Since many of these being invited will not be familiar with theatre-for-development sending participants a brief information leaflet about the workshop will also be useful.

I am sorry I forgot to confirm the bookings
That's not our fault and I'm hungry
Yes, and I'm tired I've been travelling all day. I thought this workshop was supposed to be organised.
TRAINING CENTRE
NO VACANCY

It might be necessary to **obtain the services of experienced resource people.** For the workshops in Swaziland, where only one or two people had had any previous experience with theatre-for-development, we invited two adult educators and theatre artists from Zambia and Zimbabwe to come and help us. Both of them had been involved in previous theatre-for-development workshops and as a result they proved to be invaluable in guiding the groups through the training process and training them in theatre skills. Of course, the cost of bringing resource people from elsewhere has to be included in the budget.

Since the training process emphasises a practical, down to earth approach with **work in local communities, arrangements for this need to be made** with the communities not too far from the workshop centre; you do not want to spend all your time travelling. The communities selected need to be briefed about the workshop, and agreement to the idea of the participants working with them obtained. The approach we have tended to take is to first brief and get the support of the local chief and then arrange for a meeting so that everyone in the community can be told about the workshop. This helps to avoid any confusion when workshop participants do visit the communities.

EQUIPMENT ALSO NEEDS TO BE ORGANISED

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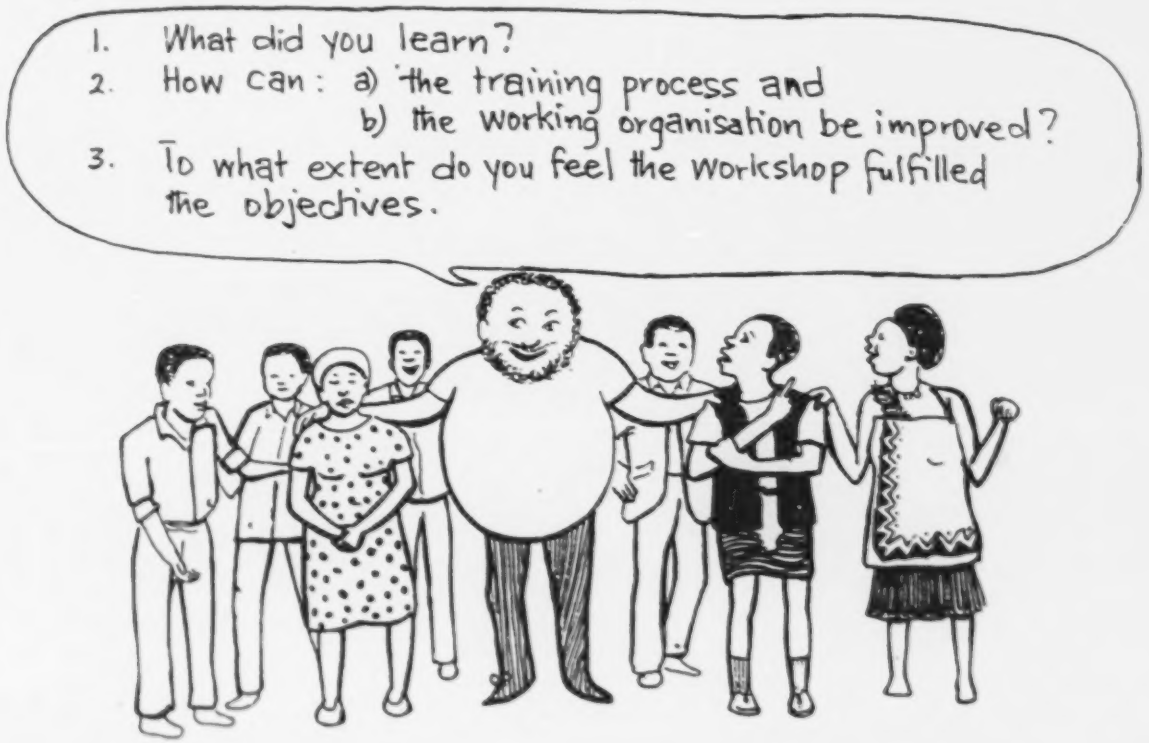
It will also be useful to **recruit from each community a community member or an extension worker** to participate in the workshop. They will be able to brief the rest of the participants on the communities they are visiting, and provide a link between the workshop and the communities, smoothing over any difficulties that may arise.

During the planning **consideration should be given to both evaluation, and to documentation.** Evaluation tends to be treated as the event of any activity but it really is something that should happen throughout. In a workshop situation one way to continually evaluate is to have a **steering committee** that meets at the end of each workshop day. Composed of organisers and participants, the steering committee provides an opportunity to review the workshop whilst it is in progress, pick-up on any weaknesses and shortcomings in the training process, and make a general assessment of overall progress. The steering committee does provide a forum for raising and dealing with problems before they get blown-up out of all proportion and disrupt the workshop.

Evaluation can still take place at the end and if designed properly it gives both the participants and the organisers an opportunity to examine in a critical and constructive manner what has taken place throughout the whole workshop. We have tended to keep the method of evaluation in tune with the rest of the workshop. Since the participants have spent most time working in groups, evaluation should, in part at least, be treated as a group exercise. In order to help the groups to assess their two basic questions have been posed:


1. What did you learn?
2. How can: a) the training process and
b) the working organisation be improved?
3. To what extent do you feel the workshop fulfilled the objectives.

We have found that by asking these kind of questions we have got useful feedback that has helped to modify and improve on the training process.

Some of the points that have been made have helped to strengthen the training process in future workshops. For instances:

- Participants at the Hhohho Distrit workshop in Swaziland in 1982 it was suggested that a more detailed and fuller explanation of theatre-for-development at the beginning would help to make things clearer: and

- At the International Theatre-for-Development Workshop in Zimbabwe 1983 some participants felt that more time should have been spent on preparing and practising for information gathering in the communities.

In the final anaysis of course, the real measure of the effectiveness of the training experience is to what extent the participants use the skills in work.

Documentation of the workshop is sometimes very important. A Part from providing a record of what took place, a report may be a useful tool to show others, and particularly decision makers, what theatre-for-development involves, and for raising funds for further activities. Thinking about what kind of report is needed and what is should be before the workshop will help to ensure that all necessary information such as the drama scripts, reports on the community discussion, and so on is collected during the worksnop. If the report is going to include pictures somebody will have to be made responsible for taking photographs The need for pre-workshop planning applies to any other kind of documentation, such as a slide/tape show. If the kind and nature of documentation required planned in advance it will make the actual task of compiling a report, and any other documentation, much easier after the workshop.

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All this is a lot of work and its not possible for one person to do it. **Planning, organising, and conducting a workhop has to be done by a committee.** A good committee will be relatively small (not more than 10 people), be representative of the main development agencies that will actually be involved in the workshop, and consist of people who are committed and prepared to work. 'Professional committee-goers' might help you to have smooth meetings, but they are less likely to help you get the work done.

For a committee to work well there needs to be:-

- **a clear idea of its purpose;** in this case to organise and conduct a training workshop.
- **strong leadership to keep it on course,** and guide the committee towards achieving its goal.
- **full participation of all members.** The committee should not be used as a 'rubber stamp' endorse the decisions of an individual or a small clique.
- **delegation of responsibility;** there is enough work to do and tasks should be assigned so that everyone is making an active contribution.

It may be helpful to create sub-committees or working teams to deal with some of the tasks. Some things, such as drafting a timetable, are difficult to do in a committee but will still benefit from the collective thinking of two or three people.

Here are some examples of the working teams that might be formed.

Timetable Team to:

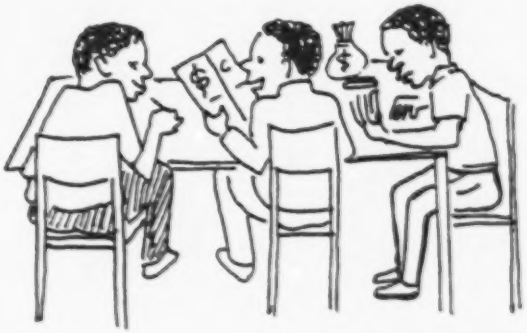
. draft the timetable
. develop training materials
. organising the pre-workshop
. briefing session

Logistics Team to:

. organise food and accommodation
. arrange transport
. contact the communities
. organise entertainment during the workshop.

Finance Team to:

. prepare a budget
. draft a project proposal
. orgnaise funds
. purchase equipment



Reporting and Evaluation Team to:

. plan the day-to-day and overall evaluation of the workshop
. plan and organise documentation

Of course, it all needs to be co-ordinated and that is where the strong leadership comes in.

GOOD-BYE
It has been quite an exciting time.
You can find some helpful references on the next page
THE TRAINER

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